

### III 1 · 2 · 3 · 4

1		2
1	1	<p>1) natural disasters</p> <p>2) constructed to reduce damage from earthquakes</p> <p>3)</p> <p><i>Because many fishing communities in coastal areas of Indonesia face flooding, houses are built to be above the likely high water point of floods and tides, which is done by building them on top of long timber stakes (OR piles) that have been driven into the ground.</i></p> <p><i>(... houses are built to be safe from harm when the water level rises, which is done by building them on ...)</i></p>

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

3		4
1	1	<p>1) lose money</p> <p>2) (your) money into (bank) savings accounts</p> <p>3)</p> <p><i>Finally, Galium, who is fabulously rich, wants to try investing for fun to make enough money to pay for a speedboat.</i></p> <p><i>Although buying property can be risky because the value of property can fall, it exists in the real world and you can often rent it out to someone else.</i></p>

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

### III 5 · 6 · 7 · 8

5		6
1	1	<p>1) (The) Earth's water (Water on (the) Earth)</p> <p>2) an important source of minerals for human use</p> <p>3)</p> <p><i>Despite holding a small percentage of water on Earth, many freshwater sources, like fresh groundwater, glaciers and rivers, are vital (OR important) to land-based life.</i></p>

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

7		8
1	1	<p>1) (the adoption of) intensive farming (methods)</p> <p>2)</p> <p><i>Also, everyday staples are cheaper to produce, which means farmers have more money to invest in machinery.</i></p> <p>3) health problems (related to malnutrition)</p> <p>1) avoided famine</p> <p>2)</p> <p><i>It also often requires the transformation of natural habitats, which results in the reduction of the variety of plants and animals and even the extinction of species.</i></p> <p>3) too high a price to pay</p>

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

### III 9 · 10 · 11 · 12

9		10	
<b>I</b>	1) something that most of us use every day 2) replace or repair items that are broken (like shoes or a bicycle) 3) <i>In conclusion, the key to good personal finance is to strike a perfect balance between spending and saving.</i>	<b>I</b>	1) is by hand 2) can look unprofessional 3) <i>In short, perhaps the best way to decide whether or not to write a letter by hand (OR handwrite a letter) is to first think about the occasion.</i>
<p><b>Note</b> Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.</p>			
11		12	
<b>I</b>	1) wants to buy a new game console 2) can be morally worthless 3) <i>However, Matthew had taken the job because he felt it was the right thing to do, (had) moral worth (OR had come from a good will).</i>	<b>I</b>	1) dreamed (that) he was a butterfly 2) thinking about our existence (the very act of thinking) 3) <i>Interestingly though, Descartes wouldn't have approved of Zhuangzi using his senses (OR eyes and ears) to find the answers because he felt they could be too easily deceived.</i>
<p><b>Note</b> Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.</p>			

3

### III 13 · 14 · 15 · 16

13		14	
<b>I</b>	1) region 2) <i>Whales were hunted because their bodies were an excellent source of materials for making all kinds of products. Blubber could be turned into oil. Baleen could be made into corset stays, and ambergris was a brilliant fixative for perfumes.</i> 3) declining whale population	<b>I</b>	1) numerous cities that owe their existence 2) <i>Trading in animal furs became a lucrative business because furs were prized by Europeans. Beaver fur was used to make felt for hats; fox fur was popular for trimmings on coat collars, and mink fur was ideal for making winter coats.</i> 3) other materials (in place of fur)
<p><b>Note</b> Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.</p>			
15		16	
<b>I</b>	1) <i>The Mughal Empire, which covered most of northern India before breaking up, was one of the most important domains in the world.</i> 2) began to form a cohesive whole 3) people of different faiths	<b>I</b>	1) <i>The Songhai Empire, which covered a vast expanse of Africa before declining, was one of the largest empires in history.</i> 2) Muhammad / Askia* 3) tribal chiefs and leaders
<p><b>Note</b> Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.</p>			

\*"another emperor" is not acceptable here.

4



### III 17 · 18 · 19 · 20

17		18	
<b>I</b>	<p>1) the Suez Crisis</p> <p>2) <i>lessons and his team managed to do this by mounting an existing engine transversely, putting the transmission under it, and having it drive the front wheels.</i></p> <p>3) over five million (by 1988)</p>	<b>I</b>	<p>1) limited distances</p> <p>2) <i>They managed to do this by developing Morse code, creating a telegraph key, and adding relays along the length of the telegraph wire.</i></p> <p>3) electric telegraph system</p>
<p><b>Note</b></p> <p>Students should use the <u>underlined sentence structure</u>. Mark the Composition box if they fail to do this.</p>			
19		20	
<b>I</b>	<p>1) achieved (great) fame through (her novel) <i>Jane Eyre</i>*</p> <p>2) attracted many favorable opinions</p> <p>3) <i>It dared to explore social and religious conventions during the Victorian era and shocked many people at the time, and even today its self-confident protagonist inspires readers.</i></p>	<b>I</b>	<p>1) found (great) happiness at university</p> <p>2) <i>It highlighted the problems of finding happiness within repressive societies, and its prose and insight into the English middle class continues to influence other authors.</i></p> <p>3) able to see (lucky enough to see)</p>
<p><b>Note</b></p> <p>Students should use the <u>underlined sentence structure</u>. Mark the Composition box if they fail to do this.</p>			

\* Students do not need to indicate italics for *Jane Eyre*.

### III 21 · 22 · 23 · 24

21		22	
<b>I</b>	<p>1) hard to explain</p> <p>2) <i>The day began well, with MacDougal and me fully acclimatized to the thin air and MacDougal able to eat all of his breakfast in record time.</i></p> <p>3) I could only dangle (helplessly)</p>	<b>I</b>	<p>1) this day (today)</p> <p>2) <i>After lights on, I subjected myself to 2WMT-2WU's isotheric muscle therapy session, which meant that I was able to carry out my pre-13:00 tasks as fast as when I was twenty.</i></p> <p>3) a (powerful) magnetic field</p>
<p><b>Note</b></p> <p>Students should use the <u>underlined sentence structure</u>. Mark the Composition box if they fail to do this.</p>			
23		24	
<b>I</b>	<p>1) usual assortment of</p> <p>2) he was staring at</p> <p>3) <i>When Alfred asked the goblin about yesterday's football scores, it sighed and replied that it wasn't telling him, and also that it was rude to look at another person's paper while they were reading it (OR and, also, that he should buy his own paper).</i></p>	<b>I</b>	<p>1) wasn't pleasant</p> <p>2) Eva</p> <p>3) <i>When Boris replied that she'd come to see Eva and asked her what had happened, Eva stood up and told him that the bus had been hit by a car, and though nobody was injured one of her mom's favorite lockers (, which she had borrowed,) had broken.</i></p>
<p><b>Note</b></p> <p>Students should use the <u>underlined sentence structure</u>. Mark the Composition box if they fail to do this.</p>			

### III 25 · 26 · 27 · 28

25	26
<p><b>I</b></p> <p>1) lowering above the fielders (like a (white-clad) giant) (at the other end of the pitch)</p> <p>2) <u>Imran's best built up momentum and he metamorphosed into a wild-eyed juggernaut, swinging his arm and sending the ball whistling towards Sachin.</u></p> <p>3) slow motion</p>	<p><b>I</b></p> <p>1) Imran (Younis)</p> <p>2) <u>Imran charged and thought he saw a glimmer of hope in Sachin's eyes before the ball flew out of his hand.</u> (... before the ball arrowed towards the ground.)</p> <p>3) impossibly good swing</p>

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

27	28
<p><b>I</b></p> <p>1) Martin and his mates 2) counting sheep</p> <p>3) <u>After a few seconds, the whiteness cleared and Martin turned to talk to his mate, but they were gone.</u></p>	<p><b>I</b></p> <p>1) started to rain 2) jumped up to grab a branch</p> <p>3) <u>Alisa looked down, fully expecting to see a rage-filled monster but instead faced something altogether different.</u></p>

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

### III 29 · 30 · 31 · 32

29	30
<p><b>I</b></p> <p>1) <u>The post office clerk told Osman that sending packages to Normak required a full list of contents, verified by the relevant government department and completed in triplicate, and that without it the post office wouldn't be able to process shipment.</u> (... required a full, verified list of contents completed in triplicate, and that without it the post office...)</p> <p>2) birthday cards</p> <p>3) (to be) classed as packages during peak delivery months</p>	<p><b>I</b></p> <p>1) <u>Mr. Stapleton solemnly told Miss Maincourt that the responsibility for the payment of her late father's debts now fell upon her, as her sister's brother had recently been killed in the Crimea.</u> (... had recently been killed and she was the next of kin.)</p> <p>2) be made homeless</p> <p>3) all her belongings</p>

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

31	32
<p><b>I</b></p> <p>1) human language 2) new meanings</p> <p>3) <u>Human language has the potential for creativity and innovation, whereas animal communication systems are limited to topics significant to the animals' survival.</u></p>	<p><b>I</b></p> <p>1) <u>"Words differ from language to language, evidenced by the fact that all humans are of the same species that speaks over 6,000 languages, but in animal communication, even with some dialectal variation, by and large the range of variability is quite small when compared to human language."</u></p> <p>2) concepts and ideas</p> <p>3) the environment</p>

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.



III 33 · 34 · 35 · 36

33		34	
1	1	1) forager bee 2)	1) <u>The three dances</u> bees do to tell the other bees the <u>distance</u> from the food are the <u>round dance</u> (to indicate food is up to 5 meters away), the <u>waggle dance</u> (to indicate that the food is between 5 and 20 meters away), and the <u>tail-wagging dance</u> (to indicate that food is more than 20 meters away). 3) frequently switching direction

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

35		36	
1	1	1) (a) methodically created (set of) conditions 2) <u>After von Frisch moved</u> a food source a bee had found, <u>he noted</u> that the bees returned to the <u>original location</u> , <u>showing that instead</u> of following a smell the bees were <u>communicating direction</u> . 3) to walk	

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

III 37 · 38 · 39 · 40

37		38	
1	1	1) <u>The two vocalizations</u> bottle-nosed dolphins create are <u>pulsed sounds</u> and <u>pure tones</u> ; one of the <u>pulsed sounds</u> is used for <u>echolocation</u> (OR to identify objects), and one of the <u>pure tones</u> is used to locate a <u>pod</u> (and to also send out alarms (and/or distress calls)). 2) identify individuals 3) range of topics	

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

39		40	
1	1	1) genetically speaking 2) <u>Non-human species react</u> to aspects of environmental stimuli on limited topics, such as <u>feeding</u> (AND/OR <u>protecting territory</u> , <u>showing dominance</u> and <u>attracting mates</u> ) and use calls, facial expressions and gestures to communicate with each other. 3) separate alarm calls	

**Note**  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

III 41 · 42 · 43 · 44

41	42
<p>1) <input type="checkbox"/></p> <p>The <u>hall</u> was <u>oppressive</u>, and the youths in the gallery had <u>taken off</u> their coats and waistcoats (OR <u>talked</u> to each other OR <u>shared oranges</u> with tawdry girls): women were <u>laughing</u> in shrill and discordant voices <u>and the sound</u> of popping corks came from the bar.</p> <p>2) of the same flesh and blood</p> <p>3) marvellous, fine and noble (marvellous as Dorian loved her)</p>	<p>1) the world's adoration</p> <p>2) <u>Dorian thanked Basil, then explained that after the orchestra</u> (OR about the minutes OR the curtain rose) they would see the girl (OR Sibyl Vane).</p> <p>3) gazing at her (motionless) (as one in a dream)</p>

Note  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

43	44
<p>1) <input type="checkbox"/></p> <p>1) Sibyl Vane) moved</p> <p>2) false tone (tone of voice)</p> <p>3) <input type="checkbox"/></p> <p>Dorian Grey) grew pale, puzzled and anxious, and his hands were horribly disappointed, but they smiled for the balcony scene (OR the second act) because they felt that it was the true test of any Juliet.</p>	<p>1) <input type="checkbox"/></p> <p>1) (stagn) acting (stagness)</p> <p>2) <input type="checkbox"/></p> <p>The passage beginning "Thou knowest" was declaimed like a schoolgirl taught to recite by a second-rate elocution professor, and she spoke those lines beginning "Altho' you lay in these arms though they conveyed no meaning to her."</p> <p>&gt; Answers should include the key words above and one of the following:</p> <ul style="list-style-type: none"> <li>• like a schoolgirl</li> <li>• second-rate elocution professor</li> <li>• with painful precision</li> <li>3) stamped and swore (with rage)</li> </ul>

\* In the cases above students must use quotation marks.

Note  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

III 45 · 46 · 47 · 48

45	46
<p>1) <input type="checkbox"/></p> <p>When the second act was over, Lord Henry said that although Sibyl Vane (OR she) was beautiful she couldn't act, to which Dorian answered that he was going to see the play through and apologized for making them waste an evening.</p> <p>2) had (entirely) altered</p> <p>3) (really) fascinating</p>	<p>1) <input type="checkbox"/></p> <p>1) wanted to be alone</p> <p>2) <input type="checkbox"/></p> <p>Dorian, looking pale, proud and indifferent, went back to his seat, and the play dragged on (OR seemed interminable OR was a farce) with the first act being played to almost empty benches.</p> <p>3) smiling over some secret (radiant)</p>

Note  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.

47	48
<p>1) <input type="checkbox"/></p> <p>1) she was ill</p> <p>2) <input type="checkbox"/></p> <p>Sibyl asked him if he understood why she had been so bad and why she should never act well again.</p> <p>(... and why she always would be.)</p> <p>3) the (one) reality of her life</p>	<p>1) <input type="checkbox"/></p> <p>1) were not hers (were unreal)</p> <p>2) going to be wonderful</p> <p>3) <input type="checkbox"/></p> <p>She asked Dorian to take her away because she hated the stage and because he had made her see that it would be profanation for her to play at being in love.</p>

Note  
Students should use the underlined sentence structure. Mark the Composition box if they fail to do this.



49	50
<b>I</b>	<b>I</b>
<p>1) <u>Sibyl</u> came across to him and pressed his <b>hands</b> to her lips, <u>but</u> he <b>drew</b> them away, and a shudder ran through him.</p> <p>2) stirred his imagination (used to stir his imagination)</p> <p>3) a third-rate actress</p>	<p>1) <u>Sibyl murmured that</u> Dorian was <b>not serious and that</b> he was <b>acting</b>, <u>but Dorian</u> bitterly answered that he <b>left</b> the acting <b>to her because</b> she did it so <b>well</b>.</p> <p>2) leave her</p> <p>3) try to improve (work (so) hard)</p>

**Note**

Students should use the underlined sentence structure. Mark the *Composition* box if they fail to do this.

51	52
<b>I</b>	<b>I</b>
<p>1) mathematical (mathematics)</p> <p>2) Andrew Wiles</p> <p>3) Cambridge</p> <p>4) (truly) historic occasion (complete proof)</p> <p>5) algebra (calculations)</p>	<p>1) mathematics community (world of mathematics)</p> <p>2) announce his discovery</p> <p>3) fantastic progress</p> <p>4) glory is shared (out)</p> <p>5) If <b>Wiles</b> had solved <b>Fermat's Last Theorem</b>, then the most wanted <b>prize</b> was <b>his</b> alone, <u>but there was</u> a significant chance that he had made a fundamental <b>error</b>.</p> <p>6) collaboration and brainstorming</p>

**Note**

Students should use the underlined sentence structure. Mark the *Composition* box if they fail to do this.

53	54
<b>I</b>	<b>I</b>
<p>1) Newton Institute (institute)</p> <p>2) local library</p> <p>3) Collaboration is encouraged</p> <p>4) L-functions</p> <p>5) <u>Wiles's main reason</u> for making the announcement at the <b>Newton Institute</b> (OR the <b>institute</b>) was that it was in his <b>hometown</b> of Cambridge, where he had developed his <b>passion for numbers</b> and <b>alighted on the problem</b> which was to dominate the rest of his life.</p> <p>6) no solution</p>	<p>1) (great) mathematicians</p> <p>2) mathematics</p> <p>3) the moment</p> <p>4) <u>The problem looks straightforward</u> because it is based on <b>Pythagoras's theorem</b>, the fundamental theorem that every <b>schoolchild</b> is forced to learn. (... <b>Pythagoras's theorem</b>, which <b>everyone</b> can remember.) (... <b>Pythagoras's theorem</b>, which has been <b>scorched</b> into millions of human <b>brains</b>.) (... <b>Pythagoras's theorem</b>, which can be <b>understood</b> by a <b>ten-year-old</b>.)</p> <p>5) Pythagoras (of Samos)</p> <p>6) appreciated in their own right</p>

**Note**

53, 54, 55: Students should use the underlined sentence structure. Mark the *Composition* box if they fail to do this.

55	56
<b>I</b>	<b>I</b>
<p>1) Egyptians and Babylonians</p> <p>2) assimilating (he had assimilated)</p> <p>3) more absolute</p> <p>4) conducted them (conducted calculations) (were passed down)*</p> <p>*In this case the meaning of "they" changes from "the Egyptians and Babylonians" to "the complex calculations."</p> <p>5) found a school</p> <p>6) He wanted to understand numbers and hoped to find a supply of free-thinking students, but the tyrant <b>Polycrates</b> had turned Samos into an intolerant and conservative society.</p> <p>➤ Answers should include the key word above and one of the following words to describe Samos's society:</p> <ul style="list-style-type: none"> <li>• intolerant</li> <li>• conservative</li> </ul>	<p>1) The roots of</p> <p>2) deceptively simple</p> <p>3) mathematics community</p> <p>4) could have rendered</p> <p>5) by no means</p> <p>6) dispose of</p>



57	58
I	I
1) contribution to 2) first-hand accounts 3) highly skilled 4) practical purposes 5) patronage of 6) Pythagorean Brotherhood	1) It is possible to find an <b>infinite</b> number of whole number solutions to <b>Pythagoras's</b> equation (OR $x^2 + y^2 = z^2$ ), but it appears that <b>no</b> whole number solutions exist to its <b>sister</b> equation (OR $x^3 + y^3 = z^3$ ) (... but it appears to be <b>impossible</b> to find whole number solutions to the <b>sister</b> equation (OR $x^3 + y^3 = z^3$ )).
59	60
I	I
1) Fermat was confident that his theorem $x^n + y^n = z^n$ <b>has no whole number solutions for n greater than 2</b> was true because it was based on <b>proof</b> , but this proof had been <b>lost</b> , which led to generations of frustrated mathematicians. (... based on <b>proof</b> , but there was no <b>hint</b> of what this proof <b>might have been</b> , which led ...) (... based on <b>proof</b> , but there were <b>no clues</b> as to this proof's <b>construction</b> or <b>derivation</b> , which led ...)	1) When Andrew Wiles was a boy, he had dreamed of <b>recreating</b> (OR <b>rediscovering</b> ) the <b>proof</b> to <b>Fermat's Last Theorem</b> (OR <b>Fermat's proof</b> ), and when he finally managed to do so, two hundred mathematicians clapped and cheered in celebration. > Answers should include the key words above and one of the following words that describe the response of the mathematicians: • <b>clapped</b> • <b>cheered</b> • <b>celebration</b>

61	62
I	I
1) (Edmund) Hooper 2) happy 3) play games (be friendly) (go on expeditions) 4) lonely man 5) Warings	1) moulded plasticine 2) (Mrs.)(Helena) Kingshaw's 3) nothing wrong 4) nobody should come 5) <u>When they arrived</u> , he <b>locked</b> his door, tilted the mirror, and <b>watched</b> them standing about nervously, <u>while his father</u> called for him to <b>come out</b> . (... <u>while his father</u> called for him.) 6) suddenly alarmed (for he was alarmed)
<b>Note</b> Students should use <u>the underlined sentence structure</u> . Mark the <i>Composition</i> box if they fail to do this.	
63	64
I	I
1) come down 2) the scrap of paper 3) help (her) with the cases (come along and to help (her)) 4) <u>As he walked into the</u> hall, he opened the paper, which read "I <b>DIDN'T WANT YOU TO COME HERE</b> ," and stuffed it fearfully into his <b>pocket</b> . 5) flushed red 6) stepped back <div style="border: 1px solid black; padding: 5px; margin-top: 10px;">             *In this case students must use quotation marks, but they do not have to use all capital letters.           </div>	1) Kingshaw (had) lived 2) his father 3) Kingshaw's* bed (Kingshaw's* room) <div style="border: 1px solid black; padding: 5px; margin-top: 10px;">             **"his" is not acceptable here because it wouldn't be clear whose bed (or room) was being talked about.           </div> 4) his father was dead 5) <u>Kingshaw said his mother couldn't afford</u> to buy them a house, and when Hooper asked him if his father had had one, Kingshaw told him that he had, but it had (had) to be <b>sold</b> . 6) (a pilot) in the Battle of Britain
<b>Note</b> Students should use <u>the underlined sentence structure</u> . Mark the <i>Composition</i> box if they fail to do this.	



65		66	
I		I	
<p>1) the (OR a) photograph (the (OR a) picture)</p> <p>2) school</p> <p>3) couldn't have been in it</p> <p>4) cadaverous man</p> <p>5)</p> <p><i>Hooper, saying nothing</i>, threw the <b>photograph</b> into the suitcase, and although Kingshaw knew he had <b>won</b>, he did <b>not feel</b> (like) the <b>winner</b>.</p> <p>6) proper school</p>		<p>1) imminent arrival</p> <p>2) make life easy</p> <p>3) atmosphere</p> <p>4) weak points</p> <p>5) the tension</p> <p>6) serious repercussions</p>	
<p><b>Note</b> Students should use <u>the underlined sentence structure</u>. Mark the Composition box if they fail to do this.</p>			
67		68	
I		I	
<p>1) perfectly natural</p> <p>2) guarantee of</p> <p>3) noseey</p> <p>4) accepting of</p> <p>5) mature</p> <p>6) entirely unprepared</p>		<p>1)</p> <p>After they had finished talking to each other, Kingshaw <b>cried</b> without making a sound, then stopped and pulled "his" window shut, while Hooper left and <b>locked</b> himself in his room.</p>	
		<p>Answers may also include some of the following points about each character's actions as long as the answers aren't too long:</p> <p><i>Kingshaw:</i></p> <ul style="list-style-type: none"> <li>• pulled "his" window shut</li> <li>• got the rest of his things out</li> </ul> <p><i>Hooper:</i></p> <ul style="list-style-type: none"> <li>• sharpened his pencil</li> <li>• watched the shaving of wood from his pencil uncurl</li> </ul>	
		<p>*Students do not need to include quotation marks.</p>	

69		70	
I		I	
<p>1)</p> <p>Although Joseph Hooper believed that he ought to be able to talk freely with his son, he would <b>not speak</b> to him about what he <b>felt</b>.</p> <p>(... he did <b>not</b> tell him how much he wished that everything would <b>please Mrs. Kingshaw</b>.)</p>		<p>1)</p> <p><i>Hooper insolently told</i> his father that if it was <b>Kingshaw's home</b> then he <b>couldn't</b> be a <b>visitor</b>, <i>while Kingshaw said</i>, "Suppose <b>I don't want to</b>," when Hooper told him that he had to come with him.</p>	
		<p><b>Note</b> Students should use <u>the underlined sentence structure</u>. Mark the Composition box if they fail to do this.</p>	
		<p>*In this case students must use quotation marks.</p>	
71		72	
I		I	
<p>1) elephants</p> <p>2) David</p> <p>3) hundreds of eyes (the wildlife)</p> <p>4) larger animals</p> <p>5) baboons</p>		<p>1) (bark) spider</p> <p>2) dusk</p> <p>3) rock python</p> <p>4) gobbled it up</p> <p>5) walked instead</p> <p>6)</p> <p>At <b>dusk</b>, animals that lived in the sun went off to sleep and the landscape emptied, but it was soon repopulated by creatures of the <b>night</b>.</p>	
		<p>➤ Answers should include the key words above and one of the following:</p> <ul style="list-style-type: none"> <li>• <b>animals</b> that lived in the <b>sun</b> went off to <b>sleep</b></li> <li>• the <b>landscape emptied</b></li> </ul>	



### III 73 · 74 · 75 · 76

73	74
<b>I</b> 1) intermittently 2) close to the ground 3) <b>Warthogs</b> gave way to <b>bush pigs</b> , tawny and martial <b>eagles</b> were replaced by giant eagle <b>owls</b> , <b>nightjars</b> soaked up the fading heat, <b>bats</b> scudded through the air, and <b>bushbabies</b> screeched mating calls. 4) light attracts insects 5) local male 6) shelter from the wind	<b>I</b> 1) male 2) losing weight 3) mock-charged (would mock-charge) 4) evicted 5) Unfortunately, we didn't have a <b>father figure</b> for <b>Mnumzane</b> , so he was going through the <b>agony</b> of losing his <b>mother</b> and <b>sister</b> as well as being <b>evicted</b> from the only family he knew, and come feeding time Nana and Frankie would shoulder him away so he only got <b>scraps</b> . 6) special attention

75	76
<b>I</b> 1) a battering ram 2) made progress 3) screaming himself hoarse 4) bulldoze Mnumzane 5) <i>Despite this</i> , the dreaded <b>dawn patrol</b> had <b>stopped</b> , and we seemed to have made progress, but neither of us expected <u>what happened next</u> . <i>(Despite this</i> , Nana no longer <b>lined up</b> her brood at the <b>boundary</b> (OR threatened a <b>breakout</b> ) and we seemed ...) 6) never happened before  <b>Note</b> Students should use <u>the underlined sentence structure</u> . Mark the <i>Composition</i> box if they fail to do this.	<b>I</b> 1) wildlife 2) certain qualities 3) personality traits 4) Nana 5) reasons unknown 6) stomped flat

### III 77 · 78 · 79 · 80

77	78
<b>I</b> 1) closely knit groups 2) game reserve 3) traumatic experience 4) trust people 5) turning point 6) humankind	<b>I</b> 1) Nana <b>ambled</b> over to the gate, <b>tested</b> the <b>space</b> left by it with her trunk, <b>moved forward</b> and then, after inexplicably <b>stopping</b> halfway through the exit for ten minutes, <b>inspected</b> and then <b>pushed</b> over the eucalyptus poles that were on either side of it.
79	80
<b>I</b> 1) Ndonga told the author that there was a <b>leopard</b> just forty yards ahead of them, then one of the Ovambos came out of the cottage, <b>nodded</b> at Ndonga, and stuffed a <b>rag</b> that he had been wiping his hands with in his <b>pocket</b> when he saw the author looking at him.	<b>I</b> 1) Ndonga's account was amazing because the <b>leopards</b> on the reserve were so <b>secretive</b> that few had seen them, and Ngwenya's explanation that people were saying <b>Ndonga</b> was <b>shooting</b> game on Thula Thula (OR <b>killing</b> their animals) suggests that it was probably a lie.



# III 81 · 82 · 83 · 84

81	82
I	I
1) nonmarine (OR terrestrial) processes 2) Primary 3) V-shaped 4) extensive deltas and alluvial plains 5) U-shaped	1) sea level 2) composition 3) below sea level 4) Terminal and lateral moraines 5) three basic regions 6) <b>Berms run parallel to the shoreline and are built by materials deposited by the highest tides.</b>

83	84
I	I
1) berms 2) cusps 3) winter berm 4) beach scarp 5) The creation of cusps is still debated, with some evidence suggesting they <b>result</b> from a pattern of <b>standing waves</b> , while other evidence points to local <b>morphology, currents, and sediment</b> . 6) coastal erosion	1) erode 2) bars and barriers 3) If the <b>shoreline</b> has harder and softer material, (the difference can be seen in the contours of the coast because) the <b>harder</b> rocky areas erode more slowly forming <b>headlands</b> , while the <b>softer</b> rocky or sandy areas erode more quickly forming <b>sandy coves (OR pocket beaches)</b> . 4) sandbars 5) dynamic regions 6) natural harbors

# III 85 · 86 · 87 · 88

85	86
I	I
1) erosion rates 2) ice 3) sea ice 4) permafrost 5) Over the past two million years, <b>sea level</b> may have been as much as <b>65 feet higher</b> and <b>410 feet lower</b> than it is <b>today</b> . 6) amount of water in the ocean	1) nonmarine processes 2) deltas and alluvial plains 3) shells and coral 4) terrace-like structures 5) scallop-shaped edge 6) currents

87	88
I	I
1) uniform material 2) soft and hard 3) deposited in sandbars 4) lagoon 5) global warming 6) erosion rates	1) Reef structures are calcium-carbonate skeletons created by coral (, small polyp-like animals resembling sea anemones), and they face the threats of <b>hurricanes</b> and <b>coastal construction</b> .



89	90
<p><b>I</b></p> <p>1) Fishing with cyanide or dynamite, collecting pieces of coral, or polluting the water can cause harm to coral reefs, but an even bigger threat comes from <b>climate change</b>. ➤ Answers should include the key words above and three of the following points to identify human practices that harm coral reefs:</p> <ul style="list-style-type: none"> <li>• Fishing with <b>cyanide</b> or <b>dynamite</b></li> <li>• <b>collecting</b> (AND/OR <b>purchasing</b>) pieces of coral</li> <li>• damaging them with (tourism boat) <b>anchors</b></li> <li>• <b>polluting</b> the water</li> </ul> <p>(Students can also mention that increased <b>nutrients</b> from agriculture, livestock, and sewage can <b>fertilize</b> algae that <b>outcompete</b> coral for <b>space and light</b>.)</p>	<p><b>I</b></p> <p>1) People live on coasts for practical reasons, such as <b>employment and food</b> and for aesthetic reasons, such as the <b>sound and smell</b> of the sea that many find soothing.</p>
	92
	<p><b>I</b></p> <p>1) <i>Palladis Tamia: Wit's Treasury</i> (<i>Palladis Tamia</i> by Francis Meres) (a book by) Francis Meres)</p> <p>2) (fragment of a) bookseller's inventory</p> <p>3) immeasurably helpful passage</p> <p>4) written (at least) some sonnets</p> <p>5) an alternative name (a second title)</p> <p>6) In 1953 the mystery deepened when an antiquarian book dealer chanced upon a fragment of a <b>bookseller's inventory</b> from 1603 which listed <u>both of these plays together</u>, suggesting that they <b>weren't</b> the same play. (... <b>together</b>, giving further evidence that <i>Love's Labour's Won</i>* really was a <b>separate</b> play.)</p> <p>* Students do not need to indicate italics.</p>
91	
<p><b>I</b></p> <p>1) plays</p> <p>2) play(s) began</p> <p>3) eight (different) works (eight plays)</p> <p>4) external events (unseasonable weather) (bad harvests) (earthquakes)</p> <p>5) aroma of youth</p>	
	<p><b>Note</b> Students should use <u>the underlined sentence structure</u>. Mark the Composition box if they fail to do this.</p>

93	94
<p><b>I</b></p> <p>1) the First Folio</p> <p>2) Elizabethan playwrights</p> <p>3) <i>If Love's Labour's Won</i> existed in <b>published</b> form, there may once have been as many as 1500 copies in circulation, so it may turn up one day, <u>but it is all a little puzzling why</u> Heminges and Condell <b>didn't include</b> it in the <b>First Folio</b> if it is a real and separate published play.</p> <p>4) achieve a lasting reputation</p> <p>5) plots and characters</p> <p>6) <i>King Lear</i>*</p> <p>* Students do not need to indicate italics.</p>	<p><b>I</b></p> <p>1) works (stories)</p> <p>2) almost verbatim (and dropped them into his plays)</p> <p>3) <i>As You Like It</i>* was borrowed from <i>Rosalynde</i> and <i>The Winter's Tale</i> is a reworking of <i>Pandosto</i>, and only <b>a few</b> of Shakespeare's works appear to have <b>borrowed</b> from <b>no</b> one.</p> <p>4) distinction and greatness</p> <p>5) (simple but) effective plot device (simple plot device)</p> <p>6) finds its way into</p> <p>* Students do not need to indicate italics.</p>
<p><b>Note</b> Students should use <u>the underlined sentence structure</u>. Mark the Composition box if they fail to do this.</p>	
95	96
<p><b>I</b></p> <p>1) Shakespeare and Marlowe</p> <p>2) entertain masses of people (entertain people repeatedly)</p> <p>3) more or less verbatim</p> <p>4) ample precedent</p> <p>5) classical drama</p> <p>6) Plays before his day were governed by <b>"the unities"</b>—dramas had to take place in one day, in one place, and have a single plot—<u>which he was happy to</u> observe when it suited him, <u>but he</u> could <b>never</b> have written any of his <b>greatest works</b> if he had felt strictly <b>bound</b> by it. (Plays before his day were governed by the <b>three principles</b> of dramatic presentation derived from Aristotle's <i>Poetics</i>, <u>which he was happy to</u> ...)</p>	<p><b>I</b></p> <p>1) dubious nature</p> <p>2) existing plays</p> <p>3) rich and poor</p> <p>4) theatrical conventions</p> <p>5) classical theater purists</p> <p>6) formal education</p>
<p><b>Note</b> Students should use <u>the underlined sentence structure</u>. Mark the Composition box if they fail to do this.</p>	



97	98
<p><b>I</b></p> <ol style="list-style-type: none"> <li>1) multitude of writers</li> <li>2) plied their trade</li> <li>3) highly educated</li> <li>4) remarkable and unremarkable</li> <li>5) amazingly varied</li> <li>6) rushed his work</li> </ol>	<p><b>I</b></p> <ol style="list-style-type: none"> <li>1) Jonathan Bate noted that a six-word compliment to the Queen in <i>A Midsummer Night's Dream</i> spawned twenty pages of discussion. Stanley Wells said that Shakespeare was capable of prolixity, and Charles Lamb said that he embarrassed sentences and metaphors.</li> </ol> <p>➤ Answers should include one point from each of the following three critics:</p> <p><i>Jonathan Bate:</i></p> <ul style="list-style-type: none"> <li>• a six-word compliment to the Queen in <i>A Midsummer Night's Dream</i> spawned <b>twenty pages</b> of <b>discussion</b> (OR has many <b>possible interpretations</b>)</li> </ul> <p><i>Stanley Wells:</i></p> <ul style="list-style-type: none"> <li>• Shakespeare was capable of:               <ul style="list-style-type: none"> <li>– <b>prolixity</b></li> <li>– <b>unnecessary obscurity</b></li> <li>– <b>awkwardness of expression</b></li> <li>– <b>pedestrian versifying</b></li> <li>– <b>verbal inelegance</b></li> </ul> </li> <li>• he sometimes <b>struggled</b> with <b>plot</b> at the <b>expense</b> of <b>language</b></li> <li>• he sometimes allowed his <b>pen</b> to run <b>away</b> with him</li> </ul> <p><i>Charles Lamb:</i></p> <ul style="list-style-type: none"> <li>• Shakespeare <b>embarrassed sentences</b> and <b>metaphors</b></li> <li>• he <b>ran line into line</b></li> <li>• before one <b>idea</b> had <b>burst</b> its <b>shell</b>, another was <b>hatched out</b> and clamorous for disclosure</li> </ul>
99	100
<p><b>I</b></p> <ol style="list-style-type: none"> <li>1) The play <i>Thomas More</i> was about the life of Sir <b>Thomas More</b> (OR his <b>life</b> OR a loyal <b>Catholic</b> who defied a Tudor monarch), and the <b>similarities</b> in the letter "a" in <b>Shakespeare's signature</b> and the manuscript and the high number of "y" spellings link it to Shakespeare.</li> </ol> <p>➤ Answers should include the key words above and one piece of evidence for spelling from the following:</p> <ul style="list-style-type: none"> <li>• the high number of "<b>y</b>" <b>spellings</b></li> <li>• an <b>odd spelling</b> appears in both <i>Thomas More</i> and the quarto version of <i>Henry IV, Part II</i></li> </ul> <p>* Students do not need to indicate italics.</p>	<p><b>I</b></p> <ol style="list-style-type: none"> <li>1) According to the author, the fact that Shakespeare was routinely guilty of <b>anatopisms</b> (OR getting his <b>geography wrong</b>) and the abundance of <b>anachronisms</b> in his plays proves that Shakespeare's knowledge was not all that distinguished.</li> </ol>

101	102
<p><b>I</b></p> <ol style="list-style-type: none"> <li>1) Italy</li> <li>2) Florence</li> <li>3) Giotto</li> <li>4) an electric tram (a tram-car)</li> <li>5) a caterpillar</li> </ol>	<p><b>I</b></p> <ol style="list-style-type: none"> <li>1) wanted to go out (would like to go out)</li> <li>2) Miss Honeychurch would be safe (Lucy would be safe)</li> <li>3) <b>Miss Bartlett</b>, unconvinced, was determined to take Lucy herself, but the <b>clever lady</b> said she was going to spend a morning in <b>Santa Croce</b> and would be delighted if Lucy came too.</li> <li>4) Miss Bartlett</li> <li>5) Lucy</li> <li>6) take Lucy to Santa Croce (show Lucy Santa Croce)</li> </ol>
103	104
<p><b>I</b></p> <ol style="list-style-type: none"> <li>1) started in high spirits (hurried over her breakfast)</li> <li>2) one came for life</li> <li>3) Miss Lavish proceeded through <b>Florence's</b> streets like a playful kitten, and it was a <b>treat</b> for Lucy to be with anyone so <b>clever</b> and <b>cheerful</b>.</li> <li>4) guided (showed)</li> <li>5) Florence</li> <li>6) Miss Lavish</li> </ol>	<p><b>I</b></p> <ol style="list-style-type: none"> <li>1) they were <b>Radicals</b> too (her father always voted for Mr. Gladstone)</li> <li>2) Mrs. Butterworth</li> <li>3) They had seemed a <b>long time</b> in reaching <b>Santa Croce</b>, but she had said so much about <b>knowing Florence</b> by heart that Lucy had followed her with <b>no misgivings</b>.</li> <li>4) Miss Lavish and Lucy</li> <li>5) lost their way (lost the way)</li> <li>6) with no misgivings</li> </ol>



# III 105 · 106 · 107 · 108

105	106
<p><b>I</b></p> <p>1) they would drift 2) the Square of the Annunziata 3) The hour at which the continental breakfast ceases approached, so they bought some hot <b>chestnut paste</b> that gave them <b>strength</b> to drift into a piazza in which rose a façade of ugliness—it was <b>Santa Croce</b>. 4) they had been kind (they were kind) 5) drifted through the eastern quarter of the city 6) the strength to drift on and eventually find Santa Croce</p> <p>5) and 6): Answers that convey a similar meaning are acceptable.</p>	<p><b>I</b></p> <p>1) unfamiliar city 2) clever lady 3) well-trodden routes 4) backstreets 5) narrow-minded 6) idealized image</p>
107	108
<p><b>I</b></p> <p>1) stereotype 2) confident 3) vulnerable 4) frescoes 5) cultural information 6) everyday things</p>	<p><b>I</b></p> <p>1) The child <b>screamed</b> frantically and <b>collapsed</b> with a roar (OR and his legs became as melting <b>wax</b>) when being helped up by Mr. Emerson and Lucy but <b>stood</b> and <b>walked away</b>, gibbering with agitation, when helped up by the Italian lady.</p>

# III 109 · 110 · 111 · 112

109	110
<p><b>I</b></p> <p>1) Lucy felt she should have been angry with Mr. Emerson because he said that she was pretending to be touchy and told her to stop being so tiresome, but in the end she asked him (and his son) to tell her which were the <b>Giottos</b>. (... but in the end she thought that because he was an old man a girl might <b>humor</b> him.) ➤ Answers should include the key word above and one of the following reasons why Lucy should have been angry with Mr. Emerson: • he said that she was pretending to be <b>touchy</b> • he told her to stop being so <b>tiresome</b> • he said that she was <b>repeating</b> what she had heard <b>older people</b> say • what he said was abominably <b>impertinent</b></p>	<p><b>I</b></p> <p>1) Mr. Emerson inadvertently managed to offend Mr. Eager by talking too <b>loud (loudly)</b>, and Mr. Eager and his flock <b>filed out</b>* of the chapel as a result. ➤ Answers should include the key words above and one of the following to describe how Mr. Emerson inadvertently managed to offend Mr. Eager: • by talking too <b>loud (loudly)</b> • by criticizing the <b>fresco</b> • by <b>interrupting</b> his lecture</p> <p>* Words or phrases that convey a similar meaning to "filed out" are acceptable.</p>
111	112
<p><b>I</b></p> <p>1) Colonel (Percy Harrison) Fawcett (Percy Harrison Fawcett) 2) the City of Z 3) starvation 4) (the) Mato Grosso 5) James Lynch</p>	<p><b>I</b></p> <p>1) surviving in the jungle 2) well into the twentieth century 3) Sir Arthur <b>Conan Doyle</b> had reportedly drawn on his explorations for his novel "<b>The Lost World</b>"* in which explorers in South America find a land where dinosaurs still roam. 4) a soldier of fortune or a crackpot (like so many of his predecessors) (a man to shirk the effort to turn theory into fact) 5) Fawcett's explorations 6) The Lost World</p> <p>* In this case students must use quotation marks.</p>



### III 113 · 114 · 115 · 116

113	114
<p><b>I</b></p> <p>1) (regularly) chronicled (around the globe chronicled)</p> <p>2) obtained the best equipment</p> <p>3)</p> <p>Although <b>Fawcett</b> had often warned that <b>large parties</b> would come to <b>grief</b>, <b>Lynch's</b> grew to <b>seventeen</b> men, including his son, James Jr., and for days the party drove through the <b>Amazon basin</b>, traversing unpaved roads.</p> <p>4) Fawcett's warning(s)</p> <p>5) team (party)</p> <p>6) unpaved roads</p>	<p><b>I</b></p> <p>1) have to proceed by boat</p> <p>2)</p> <p>The Xingu carried Lynch and the remaining team members to a village of <b>Kuikuros</b>—one of the few tribes that still lived as they had before the arrival of Europeans—where they were greeted by a chief who granted them permission to <b>camp</b> and land a <b>plane</b> in a clearing.</p> <p>3) neighboring tribes</p> <p>4) Lynch and his team (Lynch's team)</p> <p>5) Kuikuros</p> <p>6) granted permission</p>

115	116
<p><b>I</b></p> <p>1) told the pilot to take off</p> <p>2) prisoners for life</p> <p>3)</p> <p>Last February, I decided to see if I could <b>retrace Fawcett's route</b> and unravel a mystery, but it was not easy to find a <b>guide</b> who was willing to make the journey and who had ties to the <b>indigenous communities</b> in Brazil.</p> <p>4) (had) told an English missionary</p> <p>5) (Lynch and) the remaining team members</p> <p>6) Fawcett's route and unravel a mystery that had deepened with each attempt to solve it</p> <p>5) and 6): Answers that convey a similar meaning are acceptable.</p>	<p><b>I</b></p> <p>1) Spanish explorers</p> <p>2) outlandish tales</p> <p>3) hampering the development</p> <p>4) indigenous communities</p> <p>5) navigate his way</p> <p>6) unravel the mystery</p>

### III 117 · 118 · 119 · 120

117	118
<p><b>I</b></p> <p>1) dozens of attempts</p> <p>2) sheer swiftness</p> <p>3) veteran adventurer</p> <p>4) treated hospitably</p> <p>5) pay a ransom</p> <p>6) didn't bode well</p>	<p><b>I</b></p> <p>1)</p> <p>Pinage and the author's first challenge was to <b>divine Fawcett's secret route</b>, which was especially difficult for them to overcome because Fawcett had provided <b>false coordinates</b>.</p>
119	120
<p><b>I</b></p> <p>1)</p> <p>The author found brown parchments on which Fawcett had sketched maps of the region he was going to explore, a detailed account of Fawcett's route to the City of Z, and coordinates for Dead Horse Camp that were different from those in "Exploration Fawcett."</p> <p>&gt; Answers should include three of the following things that would help the author to narrow the area of his search for Fawcett's route:</p> <ul style="list-style-type: none"> <li>• brown <b>parchments</b> (OR <b>maps</b> of the area)</li> <li>• a detailed <b>account</b> of Fawcett's <b>route</b></li> <li>• <b>coordinates</b> for Dead Horse Camp that were <b>different</b> from those in "Exploration Fawcett"</li> <li>• a <b>letter</b> (OR <b>document</b>) from Fawcett that said the City of Z lay between the <b>Tapajós</b> and the <b>Xingu</b> tributaries</li> <li>• Fawcett's <b>diaries</b> (OR <b>logbooks</b>)</li> <li>• jottings about a <b>place</b> that members of the Botocudo tribe had described as being "enormously rich in <b>gold</b>"</li> </ul> <p>* In this case students must use quotation marks.</p>	<p><b>I</b></p> <p>1)</p> <p>The boxed word in the passage is referring to <b>Fawcett's</b> gold signet <b>ring</b>, and some bad, dangerous <b>Indians</b> (OR <b>tribes</b>) may have been responsible for the spilling of the blood that it had supposedly been bathed in.</p>



### III 121 · 122 · 123 · 124

121	122
<b>I</b> 1) whale 2) Ahab 3) (peculiar) odor 4) (long) sleek 5) There she blows!	<b>I</b> 1) The <b>men</b> rushed to behold the famous <b>whale</b> , and Ahab, from his perch, could see him some mile or so ahead regularly jetting his <b>spout</b> , which to the mariners seemed the <b>same</b> one they had long ago beheld in the Atlantic and Indian Oceans. 2) heading to leeward 3) heading the onset 4) the ship (the <i>Pequod</i> ) 5) Ahab (the men) 6) (silent) spout (jetting spout) ((sparkling) hump) <div>* Students do not need to indicate italics.</div>
123	124
<b>I</b> 1) The boats' prows <b>sped</b> through the sea, and as they <b>neared</b> him, the ocean grew more smooth, and at length the hunter came so near that his entire <b>hump</b> was visible. 2) perch (and rock) 3) enticings 4) Moby Dick (the whale) 5) the boats 6) closer (nearer)	<b>I</b> 1) some hunters 2) Through the serene sea <b>Moby Dick moved on</b> , still hiding the terrors of his <b>trunk</b> and hideousness of his <b>jaw</b> , but soon he <b>rose</b> , warningly waved his flukes and revealed himself before going <b>out of sight</b> , leaving sea-fowls lingering over the pool he left. 3) the sea began to swell 4) Ahab's boat 5) rose 6) out of sight

### III 125 · 126 · 127 · 128

125	126
<b>I</b> 1) whirling the craft aside 2) shot (his head) 3) bows 4) As the whale dallied with the doomed craft and the other boats paused, <b>Ahab</b> , furious with this vicinity of his foe, <b>seized</b> the long bone with his hands and strove to <b>wrench</b> it from its grip. 5) attacked (Captain) Ahab's boat 6) seized Moby Dick's jaw and tried to wrench it from its grip <div>5) and 6): Answers that convey a similar meaning are acceptable.</div>	<b>I</b> 1) taking the lead 2) ominous sign 3) unwanted attentions 4) launch an attack on 5) Captain Ahab's boat 6) clings desperately to
127	128
<b>I</b> 1) his nemesis 2) devilish murderer 3) serene, enticing way 4) malicious intelligence 5) ever decreasing circles 6) watching events unfold	<b>I</b> 1) It was Ahab's great heart and noble nature that allowed him to recover from this state so quickly, and he said " <b>The eternal sap runs up in Ahab's bones again!</b> " to show that he was ready to chase Moby Dick once more. > Answers should include the key words above and one of the following to explain what it was about Ahab that allowed him to recover from this state so quickly: • great heart • noble nature <div>* In this case students must use quotation marks.</div>



129	130
<p><b>I</b></p> <p>1) Stubb made a joke about (Moby Dick pricking his mouth on) the boat and, Starbuck said it was an ill <b>omen</b>, while Ahab said that neither <b>groan</b> nor <b>laugh</b> should be heard before a wreck (OR while Ahab said that Stubb was <b>soulless</b>) and that if the gods thought to speak to man they would speak <b>outright</b>. ➤ Answers should include the key words above and one of the following things that Stubb did:</p> <ul style="list-style-type: none"> <li>• he made a <b>joke</b> about the boat</li> <li>• he exclaimed that Moby Dick had <b>pricked</b> his <b>mouth</b> too keenly on the boat</li> <li>• he compared the boat to a <b>thistle</b> refused by an <b>ass</b></li> </ul>	<p><b>I</b></p> <p>1) Ahab ordered the royal and top-gallant sails to be taken down because he thought that <b>Moby Dick</b> would travel <b>slower</b> during the night, and as a result they could see <b>nothing</b>* of him on the morning of the second day of the chase.</p> <p>*Any answer that explains that Moby Dick was nowhere to be seen as a result of the sails being taken down should be marked as correct.</p>
131	132
<p><b>I</b></p> <p>1) hands 2) enigmatic formulas 3) mathematician 4) shuffle 5) in the middle</p>	<p><b>I</b></p> <p>1) (peculiar) mathematical properties 2) performed publicly 3) Jordan's (enduring) <b>legacy</b> is (something called) Long-Distance Mind Reading, a magic <b>trick</b> performed through the <b>mail</b>, in which the spectator receives a deck of cards from the magician, shuffles them twice, splits the deck in two, and chooses a card from one half which he <b>returns</b> with the other half. 4) shuffling 5) Long-Distance Mind Reading 6) the mail</p>

133	134
<p><b>I</b></p> <p>1) shuffling doesn't work 2) systematic way 3) A <b>memorandum</b> by mathematician Edgar Gilbert, circulated in the fall of 1955, gave them their best lead because it contained the first <b>useful mathematical model</b> of card shuffling and laid the <b>foundation</b> for all subsequent work on the subject. 4) card shuffling 5) complex probabilistic theories 6) useful mathematical model</p>	<p><b>I</b></p> <p>1) coding theory 2) probability 3) The <b>riffle shuffle</b> is the most <b>common</b> method of <b>shuffling</b>. The deck is split into two roughly <b>equal</b> stacks and the cards are flicked off the bottom of each stack with the thumbs, <b>interlacing</b> the two, 4) information theory 5) entropy 6) common method</p>
135	136
<p><b>I</b></p> <p>1) (two) original sequences 2) always increasing 3) The <b>rising sequences</b> don't always <b>double</b> every time (because you randomly lose some along the way), but you never end up with more than twice as many rising sequences as the preceding <b>shuffle</b>, and this is true no matter how many <b>cards</b> you use. (Shuffling twice gives you four sequences, and after three shuffles you get a maximum of eight, but the <b>rising sequences</b> don't...) The <b>rising sequences</b> will never more than <b>double</b> with each <b>shuffle</b>, and this is true no matter how many <b>cards</b> you use. 4) becomes truly random 5) riffle (OR riffle shuffle) 6) rising sequences</p>	<p><b>I</b></p> <p>1) mathematical properties 2) at random 3) modified version 4) hypothesis on shuffling 5) how many shuffles 6) involved probability</p>



137	138
<p><b>I</b></p> <p>1) a number or letter 2) spell out 3) how many times 4) indicted for cheating 5) card sequencing 6) incremental process</p>	<p><b>I</b></p> <p>1) The author is making the point that it takes <b>seven shuffles</b> to mix a deck of cards completely, and continuing to shuffle will not change much, like bread dough <b>smooths</b> out after a certain number of <b>folds</b>. (... like chocolate sauce <b>swirls</b> will disappear when cake batter becomes uniformly <b>mixed</b>, and stirring after that doesn't do much.)</p>
139	140
<p><b>I</b></p> <p>1) The author went to the <b>Conjuring Arts Research Center</b> to see the original issue of the <b>Sphinx</b>* where Charles Jordan's mind-reading mystery first appeared, but an <b>appointment</b> was required before going, so they had been <b>expecting</b> him. (... but he was required to make an <b>appointment</b>, so they had been <b>expecting</b> him.)</p>	<p><b>I</b></p> <p>1) The author was not allowed to touch the books in the library because they were <b>fragile</b> and had to be handled carefully, so/and as a result the librarian/Alexis <b>took/shimmied</b> one off the shelf without touching the <b>binding</b> (for him to see).</p>

\* Students do not need to indicate italics.

141	142
<p><b>I</b></p> <p>1) Bathsheba Everdene 2) sentiments (feelings) 3) eighth day 4) an errand 5) wife</p>	<p><b>I</b></p> <p>1) mother 2) Gabriel had watched the <b>smoke</b> curling from the <b>chimney</b> and had fancifully traced it to its origin beside Bathsheba in her outdoor dress, for the clothes she had worn on the hill were at this time a <b>necessary ingredient</b> of the mixture called <b>Bathsheba Everdene</b>. (... for the clothes she had worn on the hill were equally <b>included</b> in the compass of his <b>affection</b>.) 3) novel color 4) nicely adjusted 5) (wood-)smoke (curling) (the smoke) 6) Mrs. Hurst's house (Mrs. Hurst's cottage) (Bathsheba's aunt's cottage)</p>
143	144
<p><b>I</b></p> <p>1) avoided 2) the recipient 3) Gabriel <b>meditated</b> deeply, as the interview was as likely to be a change for the worse as for the better, and went up to the door <b>abashed</b> because his mental <b>rehearsal</b> and the <b>reality</b> had had <b>no common</b> ground(s). (... for the better, and felt nipping <b>sensations</b> of <b>failure</b> because his mental <b>rehearsal</b>...) 4) Gabriel (Oak) 5) Bathsheba (Miss Everdene) 6) (a little) abashed (nipping sensations of failure)</p>	<p><b>I</b></p> <p>1) Mrs. Hurst (Bathsheba's aunt) 2) glad to marry her 3) Gabriel, contemplating a crack in the floor with sorrow, said that that was <b>unfortunate</b> and that because, as an <b>every-day sort of man</b>, his only chance had been in being the <b>first comer</b> he'd take himself off <b>home</b>. (... his only chance had been in being the <b>first comer</b> there was <b>no use</b> in him <b>waiting</b>.) 4) many (young) men (a dozen (young) men) 5) take himself off home (leave) 6) Bathsheba</p>



### III 145 · 146 · 147 · 148

145	146
<p><b>I</b></p> <p>1) Bathsheba (Everdene)  2) made a mistake  3) never had one  4)  With <b>less assurance</b> Gabriel then told Bathsheba that he had a nice <b>farm</b>—to which she agreed—and though he was only an every-day sort of man he had <b>got on a little</b> since he was a boy.  5) not allowing him to seize her hand  6) that he had a farm and had got on a little since he was a boy</p> <p>5) and 6): Answers that convey a similar meaning are acceptable.</p>	<p><b>I</b></p> <p>1) inept at  2) the heart  3) intentions  4) hand in hand  5) social class  6) positive sign</p>
147	148
<p><b>I</b></p> <p>1) wields power  2) solitary lifestyle  3) level-headed  4) judgment  5) domestic bliss  6) air of finality</p>	<p><b>I</b></p> <p>1)  Bathsheba said that she didn't love Gabriel, that he <b>would</b> get to despise her, and that he would never be able to tame her.  ➤ Answers should include three of the following reasons that Bathsheba gave for not marrying Gabriel:  • she <b>didn't love</b> him  • he would get to <b>despise</b> her  • he would <b>never</b> be able to <b>tame</b> her  • a <b>husband</b> would always <b>be there</b>  • she was <b>too independent</b></p>

### III 149 · 150 · 151 · 152

149	150
<p><b>I</b></p> <p>1)  Bathsheba told Gabriel that she had hardly a penny and that he should marry a woman with <b>money</b>, and after he had made his admission, she said that she <b>couldn't marry</b> him.</p>	<p><b>I</b></p> <p>1)  Gabriel made this decision because Bathsheba told him that she didn't love him, and we know that he still loved her even after she had left the neighborhood because he felt the secret <b>fusion</b> of himself in her to be <b>burning</b> with a <b>finer flame</b>.  ➤ Answers should include the key words above and one of the following reasons why Gabriel decided that he wouldn't ask Bathsheba to marry him any more:  • Bathsheba told him that she <b>didn't love</b> him  • Bathsheba said it would be <b>ridiculous</b>  • Bathsheba <b>laughed</b> at him  • he didn't like his <b>emotions</b> to be the <b>sport</b> of a merry-go-round of <b>skittishness</b></p>
151	152
<p><b>I</b></p> <p>1) <input type="checkbox"/>  <input checked="" type="checkbox"/>  <input type="checkbox"/>  2)  Montag appeared to be <b>anxious</b> about his wife and wanted to talk about what had happened <b>the previous night</b>, but his wife couldn't even remember what had happened.  ➤ Answers should include the key words above and an explanation of Montag's wife's behavior, such as:  • his wife couldn't even remember what had happened  • his wife seemed oblivious to his worries  • his wife was unconcerned</p>	<p><b>I</b></p> <p>1) <input type="checkbox"/>  <input checked="" type="checkbox"/>  <input type="checkbox"/>  2)  Montag wants to talk about the previous night, when Mildred took all the pills in her bottle, but Mildred would rather talk about television and the play that she's taking part in.  ➤ Answers should include one from each of the following two lists:  What Montag wants to talk about:  • <b>the previous (OR last) night</b>  • what had <b>happened</b>  • why Mildred took all the <b>pills</b> in her bottle  What Mildred wants to talk about:  • <b>television</b>  • the <b>play</b> that she's taking part in  • getting a fourth <b>wall-TV</b> put in  • her <b>script</b></p>



# III 153 · 154 · 155 · 156

153	154
<p><b>I</b></p> <p>1) Mr. Reamer other white men Navajo</p> <p>2) Mr. Reamer's words did not sound like any words the narrator knew because he did not know how to speak <b>Navajo</b>, and he sounded like someone talking with his mouth <b>full</b> of food.</p>	<p><b>I</b></p> <p>1) <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></p> <p>2) This line refers to how most children at the school learned to avoid the <b>punishment</b> having their mouths washed out with (brown) <b>soap</b> for speaking Navajo by watching what they said, but some of the students were (openly) <b>defiant</b> and refused to give up speaking Navajo.</p>
155	156
<p><b>I</b></p> <p>1) character decayed walled-up doors</p> <p>2) <b>Granny Trill</b> and <b>Granny Wallon</b> also lived in the same house as the author and his family, and they hated each other, never exchanging a word. (Two old <b>grannies</b> (OR <b>ladies</b>) lived in the same house as ...) ➤ Answers should include the key words above and students' own words to describe how the two grannies felt about each other, such as: • they <b>hated</b> each other • they really <b>annoyed</b> each other</p>	<p><b>I</b></p> <p>1) <input type="checkbox"/> <input checked="" type="checkbox"/> <input type="checkbox"/></p> <p>2) Granny Trill breakfasted at <b>four</b> in the morning, had dinner at <b>ten</b>, took tea at <b>two-thirty</b> and was back in bed at <b>five</b>, and her cottage door was always open and her living room was <b>welcoming</b>.</p>

# III 157 · 158 · 159 · 160

157	158
<p><b>I</b></p> <p>1) the people the crest (the top) a hill garden</p> <p>2) the narrator climbed to the top of a <b>hill</b> and found an old metal seat from which he <b>surveyed</b> the landscape that surrounded him (the narrator pushed on up to the <b>crest</b> and found ...)</p>	<p><b>I</b></p> <p>1) <input checked="" type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></p> <p>2) humanity must have reached a point where it could readjust the balance of Nature, wisely and carefully, to suit its needs ➤ Answers should include one of the following to explain what the narrator's conclusion was: • humanity must have reached a point where it could (re)<b>adjust</b> the balance of <b>Nature</b> (OR <b>animal</b> and <b>vegetable life</b>) to suit its needs • the work of <b>ameliorating</b> the conditions of <b>life</b> had gone steadily on to a <b>climax</b> • humanity must have united to <b>triumph</b> over <b>Nature</b> • the whole world must have developed to a point where it could <b>subjugate Nature</b></p>
159	160
<p><b>I</b></p> <p>1) bought the horse (fairly) (not stolen the horse) (very similar to) dollars</p> <p>2) Rincewind could have been sent to the <b>Arena</b> (OR his <b>death</b>) as punishment, but we know that he was to escape this fate because the <b>shadow</b> (OR <b>Death</b>) disappeared. (... because the <b>Patrician</b> said that he could be <b>merciful</b>.)</p>	<p><b>I</b></p> <p>1) <input type="checkbox"/> <input checked="" type="checkbox"/> <input type="checkbox"/></p> <p>2) It was true that the <b>Counterweight Continent</b> did <b>exist</b> and that it had gold, but its mass was mostly <b>made</b> up of octiron instead of <b>gold</b>. (... , but its mass was mostly <b>made</b> up of <b>octiron</b>.)</p>



161	162
<b>I</b>	<b>I</b>
1) distressing sounds (noises) everything unknown dangerous 2) The rabbits followed the course of the <b>brook</b> down the fields and entered the <b>wood</b> , but their progress grew slower and they <b>lost</b> the course of the brook.	1) D A E C B 2) running into the open and down the <b>path</b> (OR to the <b>bend</b> ) to check for trouble, but all of the rabbits ended up stopping in an unsafe place because they were too <b>tired</b> to go on (... because they had to <b>rest</b> ) (... because Fiver and the other half-sized fellow were pretty well <b>all in</b> )
163	164
<b>I</b>	<b>I</b>
1) (old) Bassett the Dictator (Roderick) stealing Bassett's umbrella (stealing umbrellas) most unnerving 2) Bassett was sorry and <b>disappointed</b> by the narrator's behavior because although he had believed that the narrator had <b>reformed</b> since his bag-stealing days, when the narrator accidentally took his <b>umbrella</b> he assumed that he had <b>relapsed into crime</b> . (The narrator's behavior made Bassett feel <b>sick</b> at heart because ...)	1) cow-creamer (silver cow) sinister (dreadful) Underworld 2) The narrator persuaded the antique shop owner to show him "it" (OR the cow-creamer) by telling him that the customer he had promised it to was his <b>uncle</b> , who had sent him to look at it; and when he saw it, he thought that it was <b>hideous</b> . <div style="border: 1px solid black; padding: 5px; margin-top: 10px;">             *Students do not need to include quotation marks.           </div>

165	166
<b>I</b>	<b>I</b>
1) <input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/> 2) Mr. Rochester took particular interest in the narrator's <b>sketches</b> (OR <b>pictures</b> OR <b>drawings</b> OR <b>paintings</b> ) and wanted to know if they were entirely of her own doing and when she had found the time to do them. > Answers should include one of the key words above and two of the following things that Mr. Rochester wanted to know about the narrator's sketches: • if they were entirely of <b>her own doing</b> • when she had found the <b>time</b> to do them • <b>when</b> she had done them • if a <b>master</b> had <b>aided</b> her • where she had got her <b>copies</b> • if she had been <b>happy</b> when she had painted them • if she had sat at them <b>long</b> each day • if she felt <b>self-satisfied</b> with them (OR how she <b>felt</b> about them)	1) b c 2) Mrs. Fairfax said that Mr. Rochester's behavior was partly because of his <b>nature</b> and partly because he had painful thoughts about family troubles, which were probably related to misunderstandings between him and his (now-) dead <b>brother</b> and father.
167	168
<b>I</b>	<b>I</b>
1) <input type="checkbox"/> <input checked="" type="checkbox"/> <input type="checkbox"/> 2) Mrs. Hudson's presence made it <b>possible</b> for Mary to <b>visit</b> with Holmes because people might have thought it <b>improper</b> for a young girl to be visiting with him alone.	1) 5 2 4 1 6 3 2) Mary was initially prepared to detest Watson because she could not understand how he could work so long with <b>Holmes</b> (OR the <b>detective</b> ) and <b>learn so little</b> , and she thought Holmes only kept him around to carry a gun and make himself appear more <b>brilliant</b> .



169	170
<p><b>I</b></p> <p>1) no one could have known (there had been no possible indication) the Northumberland Hotel the preceding evening</p> <p>2) The first, unexpected, puzzle for Holmes that morning was working out <b>who</b> had sent a <b>letter</b> to Sir <b>Henry</b> at his hotel which told him to keep away from the <b>moor</b>.</p>	<p><b>I</b></p> <p>1) an air of professional interest puzzled eyes got (gotten) (a bit) off the trail saw no connection</p> <p>2) The underlined sentence had come from an article in <b>the previous day's</b> (OR <b>yesterday's</b>) <b>Times</b>, and the note had been made by taking <b>words</b> from it.</p>
171	172
<p><b>I</b></p> <p>1) Lovelock's problem was that the "official" (sea) <b>water</b> (OR samples) provided for him was/were too <b>contaminated</b> (OR <b>useless</b>), and he overcame it by using an old aluminum/aluminium <b>teapot</b> to scoop up water by himself.</p>	<p><b>I</b></p> <p>1) Lovelock's measurements proved that <b>CFCs</b> were gradually showing up everywhere, and Rowland realized that they seemed to be staying in the air for an extraordinarily long time, which led him to wonder what would eventually <b>happen</b> to them.</p> <p>➤ Answers should include the key words above and one from each of the following two lists: <i>What Lovelock's measurements proved:</i></p> <ul style="list-style-type: none"> <li>• that CFCs were gradually showing up <b>everywhere</b></li> <li>• that CFCs were appearing <b>around the globe</b></li> </ul> <p><i>What Rowland realized when he examined Lovelock's results:</i></p> <ul style="list-style-type: none"> <li>• that CFCs seemed to be staying in the air for an extraordinarily <b>long time</b></li> <li>• that the concentrations of CFCs in the atmosphere <b>added up</b> to just about all the CFCs <b>produced</b></li> </ul>

173	174
<p><b>I</b></p> <p>1) The Murdstones forced the narrator to <b>study</b>, which made him feel <b>sullen</b>, <b>dull</b>, and <b>dogged</b>, but he was saved from being stupefied by reading the collection of <b>books</b> that had been left by his father. (... which made him feel almost <b>stupefied</b>, but...)</p>	<p><b>I</b></p> <p>1) In relation to reading books, the narrator would impersonate his <b>favorite</b> characters in books and put the Murdstones in all the <b>bad</b> ones and would connect parts of his local church to localities made famous in the books.</p> <p>➤ Answers should include the key words above and one of the following:</p> <ul style="list-style-type: none"> <li>• connect parts of his local church to <b>localities</b> made famous in the books</li> <li>• imagine <b>Tom Pipes</b> climbing up the church-steeple</li> <li>• imagine <b>Strap</b> stopping to rest himself on the wicket-gate</li> </ul>
175	176
<p><b>I</b></p> <p>1) The sight of the <b>moon</b> rising and the <b>songs</b> (OR pleasant <b>sounds</b>) of the <b>birds</b> (OR little <b>winged animals</b>) pleased Frankenstein's monster.</p>	<p><b>I</b></p> <p>1) Frankenstein's monster was able to distinguish between insects and herbs, and he quickly learned that wet wood wouldn't burn unless it was dried first and that the taste of some foods was improved if they were roasted.</p> <p>➤ Answers should include an example of one of the following kinds of information from each paragraph:</p> <p><b>1<sup>st</sup> PARAGRAPH</b></p> <ul style="list-style-type: none"> <li>• Details showing that the monster was able to <b>distinguish</b> between different things</li> </ul> <p><b>2<sup>nd</sup> PARAGRAPH</b></p> <ul style="list-style-type: none"> <li>• Details showing that the monster understood how <b>fire</b> worked</li> </ul> <p><b>3<sup>rd</sup> PARAGRAPH</b></p> <ul style="list-style-type: none"> <li>• Details showing that the monster worked out how to use a <b>fan</b> to keep the fire burning</li> <li>• Details showing that the monster discovered that the fire gave <b>light</b></li> <li>• Details showing that the monster discovered that he could use the fire to cook certain kinds of <b>foods</b></li> </ul>



169	170
<p><b>I</b></p> <p>1) no one could have known (there had been no possible indication) the Northumberland Hotel the preceding evening</p> <p>2) The first, unexpected, puzzle for Holmes that morning was working out <b>who</b> had sent a <b>letter</b> to Sir <b>Henry</b> at his hotel which told him to keep away from the <b>moor</b>.</p>	<p><b>I</b></p> <p>1) an air of professional interest puzzled eyes got (gotten) (a bit) off the trail saw no connection</p> <p>2) The underlined sentence had come from an article in <b>the previous day's</b> (OR <b>yesterday's</b>) <b>Times</b>, and the note had been made by taking <b>words</b> from it.</p>
171	172
<p><b>I</b></p> <p>1) Lovelock's problem was that the "official" (sea) <b>water</b> (OR samples) provided for him was/were too <b>contaminated</b> (OR <b>useless</b>), and he overcame it by using an old aluminum/aluminium <b>teapot</b> to scoop up water by himself.</p>	<p><b>I</b></p> <p>1) Lovelock's measurements proved that <b>CFCs</b> were gradually showing up everywhere, and Rowland realized that they seemed to be staying in the air for an extraordinarily long time, which led him to wonder what would eventually <b>happen</b> to them.</p> <p>➤ Answers should include the key words above and one from each of the following two lists:</p> <p><i>What Lovelock's measurements proved:</i></p> <ul style="list-style-type: none"> <li>• that CFCs were gradually showing up <b>everywhere</b></li> <li>• that CFCs were appearing <b>around the globe</b></li> </ul> <p><i>What Rowland realized when he examined Lovelock's results:</i></p> <ul style="list-style-type: none"> <li>• that CFCs seemed to be staying in the air for an extraordinarily <b>long time</b></li> <li>• that the concentrations of CFCs in the atmosphere <b>added up</b> to just about all the CFCs <b>produced</b></li> </ul>

173	174
<p><b>I</b></p> <p>1) The Murdstones forced the narrator to <b>study</b>, which made him feel <b>sullen</b>, <b>dull</b>, and <b>dogged</b>, but he was saved from being stupefied by reading the collection of <b>books</b> that had been left by his father. (... which made him feel almost <b>stupefied</b>, but...)</p>	<p><b>I</b></p> <p>1) In relation to reading books, the narrator would impersonate his <b>favorite</b> characters in books and put the Murdstones in all the <b>bad</b> ones and would connect parts of his local church to localities made famous in the books.</p> <p>➤ Answers should include the key words above and one of the following:</p> <ul style="list-style-type: none"> <li>• connect parts of his local church to <b>localities</b> made famous in the books</li> <li>• imagine <b>Tom Pipes</b> climbing up the church-steeple</li> <li>• imagine <b>Strap</b> stopping to rest himself on the wicket-gate</li> </ul>
175	176
<p><b>I</b></p> <p>1) The sight of the <b>moon</b> rising and the <b>songs</b> (OR pleasant <b>sounds</b>) of the <b>birds</b> (OR little <b>winged animals</b>) pleased Frankenstein's monster.</p>	<p><b>I</b></p> <p>1) Frankenstein's monster was able to distinguish between insects and herbs, and he quickly learned that wet wood wouldn't burn unless it was dried first and that the taste of some foods was improved if they were roasted.</p> <p>➤ Answers should include an example of one of the following kinds of information from each paragraph:</p> <p><b>1<sup>st</sup> PARAGRAPH</b></p> <ul style="list-style-type: none"> <li>• Details showing that the monster was able to <b>distinguish</b> between different things</li> </ul> <p><b>2<sup>nd</sup> PARAGRAPH</b></p> <ul style="list-style-type: none"> <li>• Details showing that the monster understood how <b>fire</b> worked</li> </ul> <p><b>3<sup>rd</sup> PARAGRAPH</b></p> <ul style="list-style-type: none"> <li>• Details showing that the monster worked out how to use a <b>fan</b> to keep the fire burning</li> <li>• Details showing that the monster discovered that the fire gave <b>light</b></li> <li>• Details showing that the monster discovered that he could use the fire to cook certain kinds of <b>foods</b></li> </ul>



177	178
<p><b>I</b></p> <p>1) According to Miss Caroline, the narrator's literacy problem was that she was <b>literate</b>, which she blamed on the narrator's <b>father</b>, and [as a result] she asked the narrator to tell her father <b>not to teach</b> her any more. (... to tell her father that she would <b>take over</b> from here.)</p>	<p><b>I</b></p> <p>1) Jem thought that the "new way of teaching" was <b>good</b> because he wouldn't have to learn much out of books, while the narrator thought that it was <b>tedious</b> because no comments were expected of them. ➤ Answers should include the key words above and one from each of the following two lists: <i>Why Jem thought that the "new way of teaching" was good:</i> • he <b>wouldn't</b> have to <b>learn</b> much out of <b>books</b> • if you wanted to <b>learn</b> about <b>cows</b>, you went and <b>milked</b> one <i>Why the narrator thought that the "new way of teaching" was tedious:</i> • <b>no comments</b> were <b>expected</b> of them. • they had to sit in <b>silence</b></p>
179	180
<p><b>I</b></p> <p>1) The <b>Broad Street pump</b> links these people, as all of them had <b>died</b> from cholera as a result of drinking <b>water</b> from it.</p>	<p><b>I</b></p> <p>1) Snow proved that the <b>Broad Street pump</b> (OR <b>contaminated water</b>) was the source of the cholera outbreak, which led to the <b>handle</b> of the pump being <b>removed</b> (OR the outbreak being <b>contained</b>), but because Snow was extremely shy and odd he never became part of the medical establishment, and his ideas were not taken further. ➤ Answers should include the key words above and one of the following explanations as to what may have been responsible for Snow's theory being ignored: • he was extremely <b>shy</b> (OR <b>odd</b>) • he <b>never</b> became part of the <b>medical establishment</b> • his <b>character</b> • he was <b>ill at ease</b> in the company of others • he preferred <b>lone pursuits</b> • the <b>men</b> with the power to take his theory further were too <b>entrenched</b> in the closed logic of <b>miasmatism</b></p>

181	182
<p><b>I</b></p> <p>1) Dorian told Sibyl that he <b>couldn't see her again</b> (OR that she had <b>disappointed</b> him), then he left the theatre, wandered through dimly-lit <b>streets</b> and found himself close to Covent Garden, where he followed some carts into the market, hailed a <b>hansom</b> and drove home.</p>	<p><b>I</b></p> <p>1) Dorian noticed that the <b>portrait</b> that Basil Hallward had painted of him had <b>changed</b> (OR had become <b>different</b> OR now showed a touch of <b>cruelty</b> in the mouth), and he might have been the one who was ultimately responsible for it because he had wished that his own beauty might be untarnished and the portrait bear the <b>burden</b> of his passions and sins. (... he had wished that he might remain <b>young</b> and the portrait grow <b>old</b>.)</p>
183	184
<p><b>I</b></p> <p>1) great excitement to the announcement of Wiles's proof, but it was still too early for them to react in this way because the proof had to be submitted to the ordeal of trial by referee before it could be accepted as accurate and correct. ➤ Answers should include students' own words to explain how the news media reacted to the announcement of Wiles's proof, such as: • great <b>excitement</b> • <b>glee</b> • <b>hysteria</b> ➤ and one of the following reasons why it was still too early for them to react in this way: • the proof had yet to be <b>accepted</b> by referees • the proof had yet to be accepted as <b>accurate</b> and <b>correct</b> • the proof was still being <b>examined</b> (OR <b>checked</b>) by referees • the proof was still undergoing the ordeal of <b>trial by referee</b></p>	<p><b>I</b></p> <p>1) A proof like Wiles's is submitted to a respected journal, whose editor sends it to a team of <b>referees</b> who <b>examine</b> it line by line, and Wiles could expect to receive a <b>prize</b> (OR an <b>award</b> OR <b>one hundred thousand German marks</b>) from the Wolfskehl committee should it prove to contain no mistakes and be published.</p>



185	186
<p><b>I</b></p> <p>1) Kingshaw thought about <b>getting away</b> from <b>Hooper</b> (OR finding a <b>stream</b> or <b>wood</b> by himself) but <b>dared not</b> go anywhere outside the gate of the house by himself, and he also thought about <b>toppling</b> (OR <b>overbalancing</b> OR <b>pulling over</b>) Hooper through the well of the <b>staircase</b>, but the very thought of doing this <b>terrified</b> him.</p>	<p><b>I</b></p> <p>1) Kingshaw headed off into the fields because he was tired of hanging about the house, being spied upon by Hooper, but the thought of someone seeing him in the corn field and thinking that he had <b>damaged</b> it (OR <b>trodden it down</b>) caused him to think about turning back. ➤ Answers should include the key word(s) above and one of the following to explain why Kingshaw headed off into the fields: • he was <b>tired</b> of <b>hanging about</b> the house • he was <b>tired</b> of being <b>spied upon</b> by Hooper • he had to <b>get away</b> from the house and Hooper • he had to prove to himself that he could <b>get by</b> alone</p>
187	188
<p><b>I</b></p> <p>1) The author reacted in this way because Ngwenya had just told him that Ndonga was <b>poaching</b> animals on his game reserve, but he didn't confront Ndonga about this issue immediately because he had to give him the benefit of the doubt. ➤ Answers should include the key word above and one of the following to explain what stopped the author from confronting Ndonga immediately: • he had to give him the <b>benefit of the doubt</b> • an <b>electrician</b> had just <b>arrived</b> to check the fence's electrics thoroughly • he might be <b>innocent</b> • the <b>elephants</b> were right on the northern boundary</p>	<p><b>I</b></p> <p>1) A tree was next to the <b>wires</b> (OR <b>barrier</b>), and the elephants used it to cause a short circuit, so the author yelled "No, Nana, <b>don't</b> do it!"* because they were almost <b>on top</b> of him (OR were going to <b>break out</b> of the boma). (... the author got <b>closer</b> to them to prevent a <b>breakout</b>.) ➤ Answers should include the key words above and one of the following to describe what the elephants used the tree for: • to cause a <b>short circuit</b> • to snap the <b>current</b> • to collapse the <b>poles</b> • to break the <b>barrier</b> • to try and force a <b>breakout</b></p> <p>* In this case students must use quotation marks.</p>

189	190
<p><b>I</b></p> <p>1) Shakespeare was fairly normal in that nothing in his work speaks of hard <b>intellectual application</b> and his <b>vocabulary</b> wasn't terribly impressive, but he was exceptional in that he had a positive and palpable appreciation of the transfixing power of language. ➤ Answers should include the key words above and one of the following things that made Shakespeare exceptional: • he had a positive and palpable <b>appreciation of the transfixing power of language</b> • he had a kind of <b>assimilative intelligence</b> • no one had ever done <b>more</b> with <b>words</b> • he had an ability to <b>illuminate</b> the workings of the <b>soul</b> superbly • he took and gave a positive <b>satisfaction</b> in the joyous <b>possibilities of verbal expression</b></p>	<p><b>I</b></p> <p>1) a <b>phenomenal number of words</b> entered the English language, <b>spelling</b> was luxuriantly <b>variable</b>, and <b>pronunciations</b> were often very <b>different</b> from today's (<b>twelve thousand words</b> entered the English language, ...)</p>
191 - 192	
<p><b>I</b></p> <p>1) threw up his head (in disdain) refused to move lives in Hell 2) happy free from (all) superstition and ignorance 3) F T F T 4) <b>awkward</b> in George's presence because she smiled at him nervously, and that she felt <b>comfortable</b> in Mr. Emerson's presence because she wandered about Santa Croce with him "not unpleasantly"</p> <p>*Students do not need to include quotation marks.</p>	<p>➤ Answers should include the key words above and one piece of evidence from each of the following two lists: <i>How we know that Lucy felt awkward in George's presence:</i> • she <b>smiled</b> at him <b>nervously</b> • when he threw up his head in disdain at her comment, she felt that she had given the <b>wrong answer</b> • the feeling that she had about him was born of <b>unknown emotion</b> • she was <b>relieved</b> when he refused to move <i>How we know that Lucy felt comfortable in Mr. Emerson's presence:</i> • she wandered about Santa Croce with him "<b>not unpleasantly</b>" • she could re-enter the world of <b>rapid talk</b> when he returned</p> <p>*Students do not need to include quotation marks.</p>



I

1) ☒☐☒☐

2) the peak of the British Empire  
confronting  
colonizing

3) establish friendly contact  
never to open fire  
(stand and) play (musical) instruments  
(and sing)

4) Fawcett had been to **Ceylon** (OR **Sri Lanka**), where he had investigated  
archeological **ruins** and hunted for  
buried **treasure**, and **Morocco**, where  
he had served as a secret agent while  
**surveying** (OR **mapmaking**).

I

1) mast-head  
the rigging  
reached his perch

2) crept up  
legs  
tingled at his heart  
mad fiend  
dam off  
blood

3) ☐☒☐

4) The crew now carried out their work  
**frantically** because the **frenzies** of  
the chase had worked them up, but  
this behavior led them to **mistake**  
some other thing for Moby Dick's  
**spout**, so Ahab had to be swayed  
**up** to his perch to search for him.  
(... because the hand of **Fate** had  
snatched all their **souls**, but this  
behavior ...)  
(... because their **hearts** had been  
**bowled** along by the events of the  
previous day, but this behavior ...)

I

1) ☐☐☒

2) (Authors) S. W. Erdnase  
(Titles) *Discoverie of Witchcraft*\*  
(Years) 1584, 1902

3) old trick  
modern mathematical breakthrough

4) The author shows the statement  
to have credibility by saying he  
imagined a **time** when gentleman  
conjurers/magicians **assembled** in  
their own **meeting** house(s) rather  
than being reduced to meeting in  
pizzerias, taco shops, hospitals, and  
veterans lodges, and saying how/that  
the mighty had **fallen**.

\* Students do not need to indicate italics.

I

1)

	image of his mother
clever and trustworthy	earnest (and) yet wrong-headed

2) b

3) well enough  
too well  
bed  
the hill

4) The "horrible conviction" that darted  
through Gabriel was that his younger  
**dog** had driven his **ewes** (OR **flock**)  
off the edge of the **precipice**.  
(... driven his **ewes** into the **chalk pit**.)

\* Students do not need to include  
quotation marks.